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THE DREAM OF JUBAL

A POEM WITH MUSIC

FOR SOLI, CHORUS, ORCHESTRA, & ACCOMPANIED RECITATION

WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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Vocal Parts, each 1s. Full Score, MS. Orchestral Parts may be hired.

DAILY TELEGRAPH.

There was no mere pretence of listening ; from first to last the piece held the attention of its auditors, and compelled their hearty applause, which culminated at the close in an emphatic and apparently unanimous chorus of approval.

DAILY NEWS.

It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest. Here all the resources of the orchestra are brought into play, and free use is made of "leading motives," including (in association with the idea of the Divine Power) an extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The Messiah," to the words "And He shall reign for ever and ever."

MORNING POST.

Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

THE WORLD.

The work is not only clever, but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive ; especially so is the first quartet with chorus, "Gloria in Excelsis," and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached.

LIVERPOOL MERCURY.

From first to last there is not an episode of note unrepented with interest.

LIVERPOOL DAILY POST.

It is an entirely worthy and noble conception, quite original, and of a fibre which arouses interest at the outset, and holds it enthralled until the last chord is heard.

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"An honest example of pure English music. . . . The tenor songs, 'O Jerusalem,' and 'God shall wipe away all tears,' are both melodious and fervent, and the first is noticeable for its genuine English flavour. . . . The soprano solo, 'O Lord, behold my affliction,' and the mezzo-soprano song, 'O be favourable,' are specimens of the author's best workmanship, and the orchestration of the last-mentioned is really exquisite."—*Standard*.

"Among English musicians few, by right of natural endowment, hold higher rank than Dr. Bexfield, while his oratorio, despite obvious faults, is a work of which no Englishman need be ashamed. . . . We need only study the chorus, 'Thou hast mightily delivered Thy people,' to learn how great a loss English music suffered in 1853. . . . With regard to the songs much more might be said than space now permits, for they supply the most conspicuous of all the meritorious features in the work."—*Musical Times*.

"There is much in the oratorio to excite true admiration and delight."—*Musical World*.

"A tenor air, 'O Jerusalem,' is very beautiful, and its accompaniment is skilful and interesting. A soprano song in A flat (No. 7) cannot fail to win approval, as will the chorus in the same key. . . . We pass on to No. 34, a soprano song, 'The sun shall no more go down,' with obligato accompaniment for horn, viola, cello, and double-bass. This is a lovely composition—probably the gem of the oratorio. . . . The musical interest is well sustained until the end, and there is hardly a number which does not put forth some special claim. The short chorus in D, 3-4 time, makes a bright and majestic conclusion to a work which is an honour to its author and his countrymen. That the latter incur just reproach by neglecting it is too true."—*Orchestra*.

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JUDITH

OR,
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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*.

DAILY TELEGRAPH.

The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's Oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success.

MORNING POST.

The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra, lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius.

THE ATHENÆUM.

No finer Oratorio music than this has been written for many years.

GUARDIAN.

The success of Dr. Hubert Parry's new Oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

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